

1879

THE

ESTEY ORGAN



ESTABLISHED 1846

B. H. MOBLEY,
AGENT,
Echeconnee, Ga.

THE ESTEY ORGAN.

ESTEY & CO. employ only the most skillful workmen in every department, use only the best and most carefully selected material, and perform with the unfailing precision of intricate machinery much of the work which is elsewhere done by hand. Accomplished inventors are continually on the lookout for any possible addition to or improvement in the machinery, and new devices are being constantly tried and accepted. No expense or labor is spared to attain the *acme* of mechanical ingenuity. In view of these facts, when it is considered that it takes six weeks to perfect a reed, that sixty trained men and women are constantly employed as tuners, in separate apartments, and that the same care is bestowed upon every part before it is sent out as completed, it is not difficult to appreciate the manifest superiority of the ESTEY ORGAN. Furthermore, it must be conceded that the leading improvements in Reed Organs of other manufacture have been, with few exceptions, originated, perfected and introduced by Messrs. ESTEY & Co. Their instruments are simply unrivalled in America or Europe. Scientific men, inventors and manufacturers from all parts of the world have visited their establishment, and unanimously pronounce it unsurpassed for comprehensiveness and perfection of separate detail and general system. To this judgment is added the highest testimony from every part of this country and Europe to the exalted merits of the ESTEY ORGAN. Such testimony, coming from all quarters, is a test of value and approval which cannot be gainsaid. It is the voice of culture and refinement bearing proud witness to that truism, as old as human endeavor and human fruition, that only true merit achieves true success.

→ **FOUR OCTAVE COTTAGE GEM.** ←



Length, 3 ft ; Depth, 1 ft. 4½ in.; Height, 3 ft. 6½ in.
Weight, boxed, 200 lbs.

Style 1. One Four Octave Set of DIAPASON REEDS, Open Register. ONE STOP:—*Fortc.*

Style 2. One Four Octave Set of DIAPASON REEDS, and One Four Octave Set of FLUTE REEDS. FOUR STOPS:—*Diapason, Flute, I. Forte, II. Forte.*

The above Organs are quite extensively sold for use in small schools where great compass is not required, and being in price within the reach of nearly all, we can commend them as admirably adapted to the purpose designed.

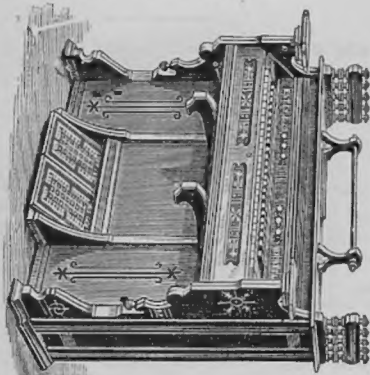
THE CASES FOR THE ORGANS DESCRIBED BELOW ARE
ILLUSTRATED ON THE OPPOSITE PAGE.

Style 220. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with the GRAND ORGAN (Knee) STOP. SIX STOPS:—*Diapason, Flute, Melodia, Viola, I. Forte, II. Forte.*

Style 221. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS and GRAND ORGAN (Knee) STOP. SEVEN STOPS:—*Diapason, Flute, Melodia, Viola, Sub-Bass, I. Forte, II. Forte.*

Style 222. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS REEDS, with HARMONIQUE COUPLER and GRAND ORGAN. EIGHT STOPS:—*Diapason, Flute, Melodia, Viola, Sub-Bass, Harmonique Coupler, I. Forte, II. Forte.*

❖❖CHAPEL ORGAN.❖❖



No. 220.—Front View.

Length, 4 ft. 1½ in.; Depth, 2 ft.; Height, 3 ft. 8½ in. Weight, boxed, 325 lbs.



No. 220.—Back View.

THE CASES FOR THE ORGANS DESCRIBED BELOW ARE
ILLUSTRATED ON THE OPPOSITE PAGE.

Style 281. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, with TREMOLO. NINE STOPS:—*Diapason, Vox Jubilante, Melodia, Viola, Dolce, Dulciana, Tremolo, I. Forte, II. Forte.*

Style 284. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of VIOLA REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLETTA REEDS, with TREMOLO. ELEVEN STOPS:—*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana, Tremolo, I. Forte, II. Forte.*

Style 286. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, Two and one-half Octaves of VIOLETTA REEDS, one Octave of heavy MANUAL SUB-BASS REEDS, with TREMOLO. TWELVE STOPS:—*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana, Sub-Bass, Tremolo, I. Forte, II. Forte.*

Style 289. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of VIOLETTA REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, one Octave of MANUAL SUB-BASS, with HARMONIQUE COUPLER and VOX HUMANA. THIRTEEN STOPS:—*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Dolce, Dulciana, Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

SUB-BASS and HARMONIQUE COUPLER added to any Style not having them at \$25 each. VOX HUMANA added at \$10.

»FIVE OCTAVE ORGAN.«



Height, 5 ft. 5½ in.; Length, 4 ft. 4½ in.; Depth, 1 ft. 11½ in.
Weight, boxed, 350 lbs.

Since the introduction of our Style 521 Organ a few months since, there has been a demand for an Organ with case not quite so elaborate in design or embellishment, at less price.

With a view to satisfy such a want, we have just brought out an entirely new design, and have the pleasure of presenting herewith our Style 281.

In it will be found the well known and desirable features of the ESTEY ORGANS, and no care has been spared to make it a very valuable Organ for the price offered.

Style 521. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, with VOX HUMANA. NINE STOPS:—*Diapason, Vox Jubilante, Melodia, Viola, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 571.)

Style 524. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of VIOLA REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLETTA REEDS, with VOX HUMANA. ELEVEN STOPS:—*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 574.)

Style 526. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, Two and one-half Octaves of VIOLETTA REEDS, one Octave of heavy MANUAL SUB-BASS REEDS, with VOX HUMANA. TWELVE STOPS:—*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana, Sub-Bass, Vox Humana, I. Forte, II. Forte.*

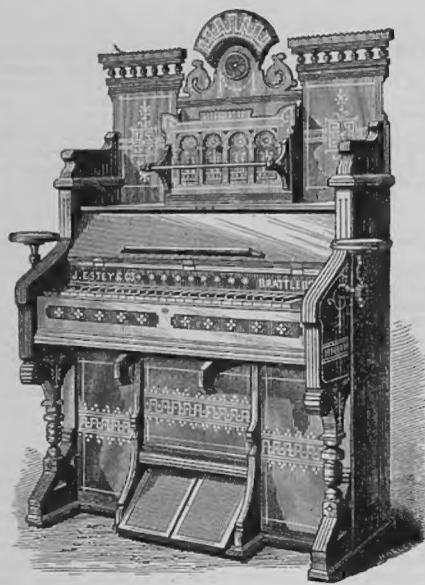
(Six Octave Organ this Style, No. 576.)

Style 529. Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of VIOLETTA REEDS, Two and one-half Octaves of MELODIA REEDS, Two and one-half Octaves of VIOLA REEDS, one Octave of MANUAL SUB-BASS, with HARMONIQUE COUPLER and VOX HUMANA. THIRTEEN STOPS:—*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Dolce, Dulciana, Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 579.)

SUB-BASS and HARMONIQUE COUPLER added to any of the above Styles (not having them) at \$25 each.

→*FIVE OCTAVE ORGAN.*←



Length, 4 ft. 7½ in.; Depth, 2 ft.; Height, 5 ft. 11½ in.
Weight, boxed, 400 lbs.

The Organ illustrated above is the finest yet produced in the line of upright, illuminated cases. It is progressive, conforming to the best and most artistic standards of the present day. There is no attempt at profuse and too lavish decoration, but it is at once rich, even *elegant* in finish, and yet reasonable in price.

THE CASES FOR THE ORGANS DESCRIBED BELOW ARE ILLUSTRATED ON THE OPPOSITE PAGE.

Style 330. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS REEDS, with the GRAND ORGAN (Knee) STOP and HARMONIQUE COUPLER, which doubles the power of the instrument. EIGHT STOPS:—*Diapason, Vox Jubilante, Melodia, Viola, Sub-Bass, Harmonique Coupler, I. Forte, II. Forte.*

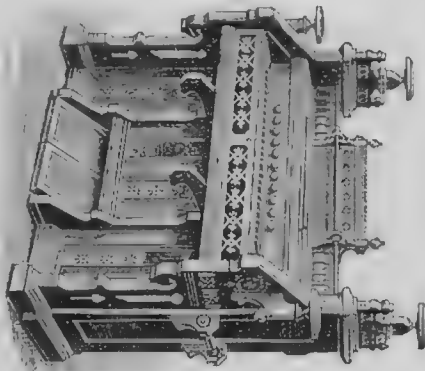
Style 331. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER, with the VOX HUMANA and GRAND ORGAN (Knee) STOP. ELEVEN STOPS:—*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.*

Style 332. One Two and one-half Octave Set of DIAPASON REEDS, One Two and one-half Octave Set of MELODIA REEDS, One Two and one-half Octave Set of FLUTE REEDS, One Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of TRUMPET REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Octave of MANUAL SUB-BASS REEDS, with HARMONIQUE COUPLER, VOX HUMANA and GRAND ORGAN. ELEVEN STOPS:—*Diapason, Flute, Melodia, Viola, Trumpet, Bourdon, Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

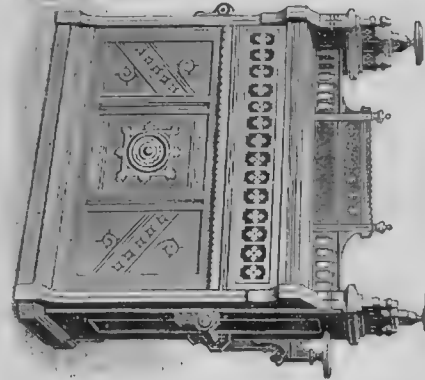
NOTICE.—The above Organs, constructed with elevated ends, are made under J. ESTEY & Co.'s Patents No. 9,958 and No. 190,843. Since their introduction by ESTEY & Co., many other makers have been copying them, but all similar Organs of other makers are an infringement.

CHAPEL ORGAN.

No. 330.—Front View.



No. 330.—Back View.



Length, 4 ft. 7 in.; Depth, 2 ft. 3 in.; Height, 4 ft. 7½ in.
Weight, boxed, 425 lbs.

→*GOTHIC ORGAN.*←

Style 604. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with the VOX HUMANA TREMOLO and GRAND ORGAN. NINE STOPS:—*Diapason, Vox Jubilante, Melodia, Viola, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 654.)

Style 606. Same combinations as in Style 604, with the addition of FLUTE and VIOLETTA. ELEVEN STOPS:—*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 656.)

Style 610. Three full Sets of Reeds, with HARMONIQUE, GRAND ORGAN and SUB-BASS. THIRTEEN STOPS:—*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Dolce, Dulciana, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 660.)

»GOTHIC ORGAN.«



Height, 5 ft.; Length, 4 ft. 5 in.; Depth, 2 ft.

Weight, boxed, 425 lbs.

❖ THE BOUDOIR ORGAN ❖

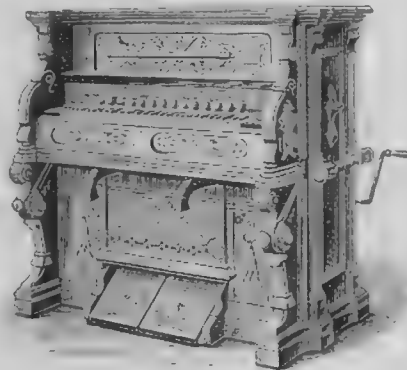


Length, 4 ft. 6 in.: Depth, 2 ft. 1 in.: Height, 5 ft. 7 in. W't, boxed, 500 lbs.

Style 84. The BOUDOIR ORGAN contains Five Octaves of DIAPASON REEDS, Five Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER the VOX HUMANA and Grand Organ Stop. This is the most complete and elegant instrument in use. The design is entirely original, and has an excellent effect upon its musical capacity. Case of Solid Black Walnut, with elaborate carvings, French and other fancy Walnut entering into its ornamentation. ELEVEN STOPS:—I. *Forte, Melodia, Viola, Violetta, Diapason, Flute, Vox Jubilante, Vox Humana, Sub-Bass, Harmonique Coupler, II. Forte.*

Style 91. Similar to Style 84, with a surpassingly beautiful PIPE TOP.

HARMONIC ORGAN.



Height, 4 ft. 3 in.; Depth, 2 ft. 7 in.; Length, 4 ft. 8 in. (with Blow Lever Attached, 5 ft. 9 in.) Weight, boxed, 555 lbs.

Style 85. The HARMONIC ORGAN has Three Octaves of CLARINET REEDS, Five Octaves of DIAPASON REEDS, Five Octaves of FLUTE REEDS, Three Octaves of VOX JUBILANTE REEDS, Two Octaves of VIOLETTA REEDS, Three Octaves of WALD FLUTE REEDS of great brilliancy, One and one-half Octaves of very powerful MANUAL SUB-BASS REEDS, VOX HUMANA, HARMONIQUE COUPLER and GRAND ORGAN. FOURTEEN STOPS:—Diapason, Melodia, Viola, Flute, Violette, Vox Jubilante, Clarinet, Wald Flute, Sub-Bass, Vox Humana, Harmonique Coupler, Melodia Forte, Flute Forte, Wald Flute Forte.

No mere embellishment of outward case, however, can do justice to the extreme brilliancy and "lifting" quality of this Organ. It is the most powerful One Manual Organ made, yet so simple in arrangement that ordinary players can manage it easily. The player can operate the foot Blow-Pedals, or have the aid of a second person to operate the Bellows with the Blow-Lever, if desired.

IMPROVEMENTS

CONTAINED IN

THE ESTEY ORGAN.

Messrs. ESTEY & Co. assert, without fear of contradiction, that they have invented and adopted more valuable improvements in Reed Instruments than any other manufacturer in the world. Very good proof of this may be found in the fact that other prominent establishments, after vainly endeavoring to depreciate these improvements, *have resorted to the scarcely more honorable device of imitating them.* This is only additional evidence that the credit for originality and superior excellence belongs pre-eminently to the ESTEY ORGAN. Purchasers should therefore guard against dealers who offer them inferior instruments which are at best but imitations.

THE PUBLIC MAY RELY UPON THE FACT THAT, AS FAST AS REAL IMPROVEMENTS CAN BE PERFECTED, THEY WILL BE INTRODUCED IN THE ESTEY ORGAN.

Among the many important improvements already adopted in these celebrated instruments, particular attention is directed to the following:

The Patent Vox Humana.

This wonderful invention was perfected and brought out in the ESTEY ORGAN in 1865. It consists of a revolving fan, placed just back of the reeds, which, when set in motion by the appropriate stop, imparts to the tone a wondrously thrilling effect, unknown in instrumental music before its introduction. In fact, the ESTEY VOX HUMANA changes the reed-tone completely, giving it the sympathetic sweetness of the human voice. Its soft, wave-like melody is so vibrant and pure that it never fails to enchant the listener. IT IS UNDENIABLY THE FIRST AND ONLY MECHANICAL REPRODUCTION OF THE HUMAN VOICE EVER GIVEN TO THE WORLD.

The Patent Vox Jubilante.

The character of the tone of this register is marked and surprisingly effective. Competent judges promptly pronounce it an

unqualified success, and it has certainly done much to popularize Reed Organ Music. On the ESTEY ORGAN, it enables the performer to produce grand and thrilling effects.

The Patent Violetta.

This is a Solo Stop of great beauty, indispensable when an unusually soft and sweet tone is required to give proper expression to the music.

The Patent Harmonique Coupler.

This is an Octave-Coupler used on a single manual, which doubles the power of the instrument without necessitating an increase in the number of reeds.

The Patent Manual Sub-Bass.

The manner in which these reeds are placed on the air-chamber increases the volume of tone at least one-third.

The Patent Knee-Swell.

This Swell gives the player complete control of the instrument, and produces a perfect *crescendo* or *diminuendo*.

The Patent Organ Bellows.

This invention greatly enhances the power and quality of the tone, without increasing the size of the instrument.

The Patent Reed-Board.

This Reed-Board gives the ESTEY ORGAN a vastly improved tone, making it much more like a pipe organ than any other in the market. It is an improvement of inestimable importance, and is covered by *four* patents.

The Patent Reeds.

The number of *very great* improvements in Reeds have been perfected by Messrs. ESTEY & Co., which are readily discernible in the power, variety and beauty of tone characterizing their organs.

Improved Tone.

It is pre-eminently the QUALITY OF TONE that places the ESTEY ORGAN in advance of all others. It is a Reed Organ possessing the *invaluable desideratum of a pipe-like tone*, which is round, full and powerful, and yet capable of the most delicate articulation and shades of feeling. There is the same difference between the Reeds of the ESTEY ORGAN and those of other makers, that there is between a cultivated and an uncultivated human voice.

»*OPINIONS*«

OF SOME OF

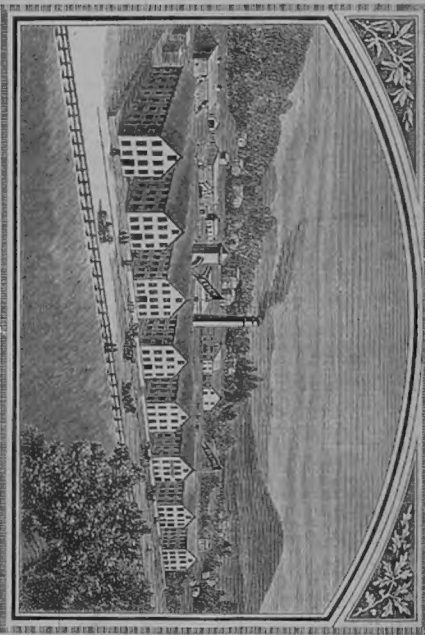
THE WORLD'S BEST JUDGES.

- Wagner,** "Gives me the greatest pleasure.
My friend FRANZ LISZT is
also charmed with them."
- Wilhelmj,** "Fine beyond comparison."
- Joachim,** "I give them my warmest praise."
- Sir Julius Benedict,** .. "Distinguished by power, purity
and fulness of tone."
- Essipoff,** "With pleasure I have played for
hours on these beautiful in-
struments."
- Ole Bull,** "Tone beautiful, round and effec-
tive."
- Abt,** "Unsurpassed."
- Kucken,** "Most superior instruments of their
kind."
- Saint-Saens,** "Charmed with quality of tone,
which is very near the Pipe
Organ."
- Sternberg,** "The more I play upon it the more
it pleases me."
- Rubinstein,** "Tone full, noble, captivating."

❖PRICE❖CURRENT❖

❖8-81❖

Style.	Code.	Price.
84	FALLEN,	\$445
85	FALLIBLE,	490
220	FLYLEAF,	175
221	FLYTRAP,	200
222	FLYWHEEL,	225
281	FOLLOWER,	200
284	FONDNESS,	225
289	FOOTMARKS,	285
330	FLOWERY,	280
331	FLUENCY,	315
332	FLUSTERED,	315
521	FLEXIBLE,	240
524	FLINCHING,	265
526	FLITTINGS,	290
529	FLOATING,	330
571	FLOOD,	270
574	FLOORS,	305
576	FLOUNCED,	330
579	FLOURISHED,	370
604	FOREFATHER,	255
606	FOREFINGER,	285
610	FOREFRONT,	335
654	FOREGOING,	285
656	FOREGROUND,	325
660	FOREHANDED,	380



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